Add "Rollo's Wild Oat" to List of Kummer Successes

By BURNS MANTLE

EW YORK. - (Special Cor-respondence)-The best of the three light comedies that were produced last week is a play called "Rollo's Wild Oat," with Roland Young playing the name part. Clare Kummer, who already has "A Successful Calamity," "Good Gracious Annabel," and "Be Calm, Camilla," to her credit and only one failure, "The Rescuing Angel," checked against her, wrote the story of this particular Rollo a year ago, and had no difficulty selling it to the Selwyns.

The play was produced out of town and did not fare particularly well, and its production in New York was delayed. Finally the Selwyns, losing confidence in it, gave t up, and Miss Kummer decided to finance its local hearing herself Now she is in the happy position o those playwrights who have bravely backed their own judgment and can point with pride to the result, for "Rollo" threatens to become one of the real comedy successes of the

Rollo of the play is a young man possessed of a modest inheritance and a consuming desire to play "Hamlet." He has ideas about Hamlet. Nothing revolutionary, except that he intends his interpretation shall be modern. He sees no reason why Hamlet should not be played without a wig or why he should shave his mustache merely because most of the Hamlet prints are of clean shaven young men.
Also he has an idea that a greater

intimacy should be established between the players and the audience, as was done when the tragedy was performed in Shakespeare's day. Let there be steps leading from the auditorium to the stage, so that at any ime those in front wish to take part in the action, to become a part of the crowd attending the theatricals at Elsinore, or to follow the mel-wasn't much. ancholy youth through his experiences with the ghost, they may step upon the stage and declare them-

upon the stage and declare thems steves.

He engages a company of old time Shakespearean actors, rents a theater, and proceeds with his production. His Ophelia, however, is a sensible young woman who cannot, try as she will, take the experiment seriously. She knows that she cannot act, and she has her doubts about Rollo. Therefore, she is of a mind to accept the first legitimate excuse that offers to lessen the chances of failure by breaking up the show. The night of the premier word is received at the theater that Rollo's grandfather is seriously ill. This is Ophelia's chance. With the fateful message clasped tightly in her hand, she walks into Hamlet's first scene and informs Rollo that he cannot decently go on with the play. His grandfather is ill and needs him.

Rollo attempts to reason with Ophelia. Has she "gone mad better the properties of the cannot decently go on with the play. His grandfather is ill and needs him.

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Rollo attempts to reason with Ophelia. Has she "gone mad before her time?" Does she realize that she has mistaken her cue and she is not a part of that particular scene? Ophelia, however, refuses to be swetted from her purpose and the children have been later that when the manager of the enterprise stepped before the curtain and asked if there was a Hamlet in the house, the audience practice of the regular service of the regulars who have the most attractive of those stagey volungsters who are numerous in this neighborhod. The let in the house, the audience practice and bears so little relation to any series of adventures that there is little hope for it unless it can create a quilt be the attraction twice deliver. Will be the attraction twice deliver, will be the attraction twice deliver, will be the attraction twice and totally superior group of young women classified with the Floro-time totally superior group of young women classified with the Floro-time totally superior group of young women classified with the Floro-time totally superior group of young women classified with the Floro-time totally superior group of young women classified with the Floro-doubt the best endeavor of her career trained by George Lederer. The comedy roles are bandled by Jamie over of Mrs. Mat." Augustus Pitou, Inc., has engaged Jack Story, Faye Cusick, Scotch) Conghlin and Jack Pearl. To-day's matines begins at 3:00. let in the house, the audience practically arose as one man and started for the stage. From among the willing understudies Rollo's valet, who had been an actor in his youth, is entrusted with the part, and the play becomes "the laughing suc-cess" of the year.

Miss Kummer has a rare gift of fusing the real with the unreal in her comedy plots. As fantastic as this story may sound, it trequently has convincing the holding value of drama, and when it dips frankly into farce it is the kind of farce that amuses without offending the intel-ligence of its audience. She also has the gift of writing brighter dialogue than a majority of her contemporaries, and as a result her little play trips along to an accompaniment of hearty laughter, and at the end of the evening the audience is so well pleased with its entertainment that it is eager to remain in its seats and give evidence of its approval.

As for Rollo-he discovers that grandfather was not really ill, but that he had sent that message to the theater in the hope of preventing his grandson from making a fool of himself. The experience is enough to discourage any young actor, and Rollo agrees not to repeat it. He will marry his Ophelia, if she will have him, which she will, and go into his grandfather's business of manufacturing airbrakes.

Mr. Young's performance is in his hest comedy vein, and the little gerl played Ophelia, Lotus Robb, the satisfaction next day of reading in the reviews that she was the most charming of the ingenues who recently had appeared here-

Neither of the other comedies amounts to much. They are both heavily and foolishly sentimental. "When We Are Young" is an attempt by Kate L. McLaurin to catch the spirit of Rachel Crothers' East," but being entirely artificial it never comes within shouting distance of any of the other sentimental comedies that have preceded it The story in this instance is again of the idle young waster, who, go ing daily to the dogs, meets the poor but pure young shop girl in a New York boarding house and is saved by her from his idle ways. When he comes home late one night, full of moonshine and determined that being a failure he had better kill himself, she stays his hand and fires him with an ambition to prove that he is not a quitter. She dares him to go to work, double dares him to go out on the street and shovel snow and prove that he is a man. Which he agrees to do. few weeks later he is completely regenerated. Snow shoveling has givhim an appetite and a zest for . If the shop girl will marry him he will agree to go on being a man. Of course, she agrees, and to make the happy ending complete a rich aunt dies and leaves the man a greater fortune than he had

"When We Are Young," was oras intended to assist in elevating denry Hull to stardom. He is enback to the serving of his appren- that the stage will never reclaim her.



ticeship with more patience than before. To boister the play two other players are featured in the cast, Alma Tell as the heroine and George

"Daddy Dumplins" is the kind of play you might reasonably expect it to be from the title. A soft-hearted

play was written by Earl Carroll from a story by George Barr Mc-Cutcheon.

Cinema Chuckles

"Happy" Conroy is a cowboy who has been appearing in Universal pictures for several years. He was one of Harry Carey's flying squadron of rough riders for a time, but recently, preferring to spend his idle days in the city instead of the Carey ranch. he asked to be transferred to one of the two-reel western companies at Universal. One day recently the illness of a director caused the company to be laid off for several weeks. "Too bad you're laying off, Hap," remarked Carey, running across the

cowpuncher, "but why the grin?"

"Just thinking how glad I am not you, Mr. Carey," replied Happy.

"How is that?" "Well, if I were you I'd be losing

about \$2,000 a week instead of just

A Place for Types.

Types of all ages are expected to drift into the casting department of a motion picture company. But one does not expect a child of 10 and an old man of 80 to be writing scenarios. Yet the child and the old man followed each other into Selznick scenario department the other day with scripts to offer.

Priscilla and Her Clothes Priscilla Dean, having finished the Tod Browning feature, "Outside the Law," is busy with her modistes and milliners on a pretentious wardrobe for her next story, "False Colors," which she will begin shortly. The story is by Edwin Levin and is being adapted for the screen by Doris Schroeder.

Dainty Lillian Hall Makes Debut on Screen



Lillian Hall, who appears in Rex Beach's "Going Some" at the Moon theater this week, is making her debut on the screen. She went west togingly youthful and a good ac- on purpose to be in the cast of the tor, but stars are seldom created picture. Director Harry Beaumont vernight, and he probably will go declares she photographs so well called, "In the Pest House." Once again he is to be supported by Hugh Conn and Marcelle Coreene. Another featured part of the bill is the renowned American of the bill is the renowned American Adama. Grace Nelson, who will be heard in a short program of songs, with anowne at the piano. Four other excellent vaudeville acts will round out the bill.

headed by Frankie Kelcey, an eccentric comedienne, comes as the stellar act of the show opening at the Empress today. Singing and dancing specialities are interspersed throughout the act, which is enhanced greatly by lavish costumes and elaborate scenery. Violet Goulet, violiniste, will present one of the featured attractions of the new show. A song and dance revue will be presented by Collins and Dunbar, a youthful pair of stylish steppers. Righto and Lamont, billed as "The Taikkess Boys," are artists whose soft-shoe dancing furnishes one of the best noveltles of its kind in vaudeville, GOT AKE IT FROM ME," which is

AKE IT FROM ME." which is coming to the Brandels theater, four days starting next Sunday, December 12, matines Wednesday, is a creation of tuneful, fingling musical numbers and numerous mirth-making situations. If you want to laugh or to hear a really good song, or prefer to witness an eye-pleasing spectacle, "Taka It From Me" will satisfy the desire. The coming littles are all clear and whitesees. If From Me will satisfy the desire. The comicalities are all clean and wholesome and are admirably brought out by the exceptionally clever cast of players. It is a radical departure from what has generally been known as musical comedy, for the musical numbers, instead of detracting from the theme, add to it, and "song cues" are unknown.

LABORATE new scenic productions of "Julius Caesar," "As You Like It." and "Richelieu," are teing carried by Robert B. Mantell this searon on his first tour to the Pacific coast in three years, and will be included in his repertoire at the Brandels theater during the coming ongagement. In addition the tragedian has with him his usual complete productions of "King Lear," "Macbeth," "The Merchant of Venice," "Hamlet," and "Richard III." Featured it his big supporting company is the young and lovely Genevieve Hamper. DARNEY BERNARD in "His Honor

Abe Potash," comes to the Brandels December 21, Mr. Bernard isuspported December 21. Mr. Bernard Isuspported by the same cast as appeared with him all last season at the Bijou theater in New York and includes Mathilds Cottrelly, Robert Cummings, Lucile English, Ted W. Gibsen, George Barnum, James Spotts-wood, Stanley Jessup, Martin Alsop, Har-old Vosburg, Bertram Miller, William Vaughn and J. F. Morrissey,

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DIRECT from Broadway comes Harry Fox, musical comedy ster, motion picture star, and vaudeville headliner. Assisted by Beatrice Curtis, he is to top the bill next week at the Orpheum. Roger Imhoff, the character comedian, will appear in one of the featured acts, a sketch

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Chauncey Olcott Tells New York Idea of Luxury

Chauncey Olcott has a splendid tome in Saratoga, N. Y. Adding to the shade of his stately grounds are two very large "pussy willow trees, whose constantly falling leaves durng the summer, aggravatingly litter the lawn and have caused the owner a whole lot of annoyance. One lay last summer, Mr. Olcott, in desperation, appealed to a teamster whom he knew, and who eked out an existence by hauling freight from the railroad station, with one little wagon and a single horse. The man's name is Case, Dan Case, and when Mr. Olcott asked him if he would undertake to remove the two offending trees. Dan allowed he would, for a remuneration of \$7 a

Olcott naturally thought the stipend asked was somewhat excessive, and told Dan he would think it over. The next day Olcott was telling a neighbor, an old "residentdrawl, replied: "Hey, Dan wants \$7 a day does

gol durn it, he hain't got a penny, hain't got a penny!"

"Why, how do you account for that, Philander?" asked Olcott, "Stravagant wife, 'stravagan'ife," sharply responded Sweezey. stravagant Well now, that's rather odd," delared Olcott. "I can hardly believe that Mrs. Case is extravagant. How do you make that out, Philander?"
"Hey, well if you want to know, she goes to picter shows, and eats grape fruit for breakfast, guess I

Mr. Olcott says the pussy trees still "decorate" his

Egyptians in L. A.

rly well informed on modern conwoven. Mrs. Josephine L. Percy is the general research expert.

When word passed around er," Philander Sweezey, about the haunts of student lore that Mr. price Case had asked for removing Hampton was in need of Egyptolthe trees, when Philander, with his long ago accumulated downcast of the population of southern California were of the very inner circle Some of them were direct descendhe, I jist wonder how many days he ents from the Pharaohs. Others would use up on the job?" claimed to own a scarab or an "Well," answered Olcott, "you Egyptian nutmeg grater or a suitknow, Philander, Dan has been case with a Cairo hotel mark on it. nany moons, and no doubt he has an authentic bureau of research, saved something and don't really the Egyptian Exploration society of ed the work."
"Hey, don't need work, eh? Why notable staff.

Give the Best and Get the Best, Says Annette Kellerman

Annette Kellerman, who comes to man says:

about which some of the story is better acquainted with them than mand, at every performance I give."

with the secret of the sphiax. Others bear themselves in a way that the minute they step before the foot-lights, it is like the home-coming of a good old friend.

"Friendliness is of utmost importance and I find it necessary to manithe Orpheum today, cherishes an fest graciousness to my audiences. amiable disposition toward the pub- This becomes most agreeable, for the lie, and has reasoned out a code of audience usually responds in a manrules for her guidance. Miss Keller- ner that makes one feel their friendliness. A glance, smile, any little "The temperament of stage folks manifestation of good nature, occahas long been a popular theme with sionally dropped over the footlights press and public. Tempestuousness by the entertainer is an investment is sometimes the most effective ex- that accumulates compound interest. pedient publicity seekers among It helps one up the ladder of suc-stars have utilized. That there is cess. People attend the theater to such a thing as genuine temperament enjoy themselves, and it is the duty A staff of four Egyptology experts among thespians, there is no gain- is assisting Art Director Homer I. Mesick in the technical production as distemper, will be vouched for by of "There/Was a King In Egypt." those closely connected with the Two of these savants specialize on Ancient Egyptian lore, and another the calling. Different moods and manner there is the friendly encouragement of the audience. At any rate as I have the capture of the save the capture of the save the capture of the save that the capture of the save the capture of the save that the capture of the captu s a world wanderer who is particu- players. Some affect a dignity and spoken, so believe I, and I always importance that puts them so far up mood myself with graciousness and ditions in the little known regions stage that their auditors never feel put on the sweetest smile I can com-





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NEXT

SUNDAY Theater-Goers of

-OMAHA-

THE undersigned respectfully craves your indulgence for a few minutes to call special attention to the following facts:

On December 12, 13, 14 and 15, we are bringing to the Brandeis Theater "America's Gayest Musical Show"—"TAKE IT FROM ME," written by Will B. Johnstone and Will R. Ander-

In bringing this brilliant musical success here we are not making any experiment, for it comes with a record of five months in New York, six months in Chicago, four months in Philadelphia and four months in Boston.

This is the Original company and production that made theatrical history at the Studebaker Theater, Chicago. There is no other company.

The scenic production of "TAKE IT FROM ME," is especially gorgeous and all the gowns are the very latest models, setting a new standard for smart and up-to-date Fifth Avenue effects. Every effort has been put forward to make this the finest possible presentation of a musical comedy.

Mail orders are now being received at the Brandeis for all performances of "TAKE IT FROM ME" on Sunday, Monday, Tuesday and Wednesday, December 12,13, 14 and 15. Special matinee Wednesday.

Prices will range from \$1.00 to \$2.50 evenings and Wednesday matinee 50c to \$2.00.

Enclose proper remittance, plus war tax, payable to the order of the Brandeis Theater, and enclose self-addressed stamped envelope for return of tickets.

(SIGNED)

Business Manager.